SIR ABRAHAM HULME'S

CATALOGUE

A

CATALOGUE

OF A SELECT AND CAPITAL

COLLECTION

OF

PICTURES,

Of that univerſally admired Connoiſſeur

GILBERT MARSHALL, Eſq;

SO JUSTLY ESTEEMED

For his ſuperior Judgment of the *Italian* School;

CONSISTING OF THE UNDOUBTED WORKS OF THE FOLLOWING MASTERS,

CORREGIO,	P. DA CORTONA,	G. POUSSIN,	SWANEVELDT,	
DOMINICHINO,	F. MOLA,	CLAUD,	DA COSTA,	MORILLIO,
TITIAN,	M. ANGELO,	F. BOLOGNESE,	BIBIANO,	P. LAURA.
GUIDO,	N. POUSSIN,	PALMYARO,	S. CONCA,	

In this SALE are the following *remarkable Pictures*;

A LANDSCAPE, a moſt diſtinguiſhed Performance by N. POUSSIN; ADAM and EVE, by DOMINICHINO, always eſteemed as a Replicate of the large Picture in the Colonna Palace at Rome, and a moſt remarkable warm and perfect LANDSCAPE by CLAUD.

To which will be added, a few but exceeding capital Pictures, lately imported by an eminent and much approved Collector; conſiſting chiefly of the Flemiſh and Dutch Schools, in which is a clear and well preſerved Picture by Sir A. Vandyke, in his brighteſt Stile of Colouring; alſo a magnificent Compoſition repreſenting the ſeven Acts of Charity; the Scene at Antwerp, in which the Artiſt has introduced the Family of Moretus, at that Time Overſeer of the Poor. This Picture for Harmony and Stile of Colouring is equal to Vandyke; and in Height of Finiſhing not inferior to the moſt admired Dutch Artiſts, and is without Doubt the moſt capital Performance ever produced by Gonzales:

Which will be SOLD by AUCTION,

By Mr. *WALSH*,

At his Room in KING STREET, ST. JAMES'S SQUARE,

(By Order of the Executor)

On *Tueſday*, *April* 23, 1776, and the following Day.

To be publicly viewed on Friday the 19th, and till the Sale.

*** Catalogues may be had as above.

Frick Art Reference Library
COURTAULD INSTITUTE

A CATALOGUE, &c.

FIRST DAY's SALE,

TUESDAY, APRIL 23, 1776.

MARTIN	1	TWO landſcapes
TENIERS	2	Cattle, a ſtudy
B. PETERS	3	A ſea piece, a view in Holland
VAN UDEN	4	Two views in Norway
HEMSKIRK	5	The inſide of a Dutch houſe, men drinking and playing at cards, and a ditto, a girl dancing, its companion, both highly finiſhed and in his beſt ſtile
DE BLECK	6	The inſide of a church—the ſun ſhining through the window is finely expreſſed
MOLINAER	7	A pleaſing landſcape
STORK	8	A view on the ice, with ſledges, figures ſkaiting, &c.
VANDERNEER	9	A warm evening ſcene, a view on the Veught
PALAMEDES	10	A ſkirmiſh, highly finiſhed
F. BOLOGNESE	11	A landſcape and figures
L. CARRACCI	12	Our Saviour curing the blind
S. RUYSDAEL	13	Two ſmall views on the water
P. DA CORTONA	14	A landſcape, with a view of a hollow rock
G. POUSSIN	15	A ſmall landſcape
HEMSKIRK	16	The inſide of a farm-houſe, with country people merrymaking, highly finiſhed
LE DUC	17	A converſation
MOUCHERON	18	A warm landſcape, repreſenting a pleaſing view of the Rhine, the figures by Berghem
CLAUD	19	A landſcape and figures
POLENBOURGH	20	Nymphs bathing—well preſerved
CUYP	21	The angel appearing to the ſhepherds—the force of light and ſhadow, in this picture, is equal to Rembrandt
C. CIGNIANI	22	Queen Eſther before Ahaſuerus, and Berſheba, its companion
S. RUYSDAEL	23	A view in Holland, with a ferry-boat croſſing the water
VANSON	24	A piece of ſtill life
TITIAN	25	Cephalus and Procris
VANDER MEULEN	26	Louis XIV. going to the ſiege of Tournay
ROTTENHAMER	27	The adoration of the ſhepherds
G. POUSSIN	28	A landſcape
ALBANO	29	The annunciation, a moſt agreeable picture, in a black ebony frame enriched with ſilver and lapis lazuli
GUIDO	30	Europa
LUCATELLI	31	Two landſcapes, agreeably coloured
GUIDO	32	The Angel Gabriel
SEMABENI	33	The Wiſe men's offering—an antique picture well preſerved, and highly finiſhed

S. Ruysdael —— 34 A view in Holland with fishermen
Bourgognone —— 35 A battle piece
F. Mola —— 36 A landscape and figures
Slingeland —— 37 A boy with a pot
N. Poussin —— 38 Atalanta and Hippomenes
Van Goyen —— 39 A view on the water, with fishermen hawling in their nets, and a ditto, with a view of a windmill, its companion
Vander Cable —— 40 Nymphs and satyrs—This picture is finely composed, and in the stile of N. Poussin
Pynacker —— 41 A warm and well coloured landscape
Sachtleiven —— 42 A view of the Rhyne, finely coloured and commanding a most extensive prospect
Claud —— 43 Two upright landscapes with building
G. Poussin —— 44 A landscape and figures
G. De la Nota —— 45 Joseph, with our Saviour, pouring oil into the lamp
Swanevelt —— 46 A landscape, the angel pointing to Tobias, where to take the fish, to cure his father's eyes—the figures by De la Hire
Pagano —— 47 A landscape and figures, a warm evening scene
De Wet —— 48 A view of a fortress, at the top of a hill; at the bottom is seen a ruinated bridge, near which is a number of figures sporting
Correggio —— 49 Virgin and Child
De Vos —— 50 A citizen of Antwerp, painted and coloured in the stile of Rubens
Ditto —— 51 His lady, equally fine
Tassaert —— 52 Philosophers debating—This picture is well coloured, and for light and shadow, few artists have succeeded better
Artois —— 53 Pyramus and Thisbe, the figures by G. de Crayer
Lucatelli —— 54 A landscape and figures
Bourgognone —— 55 The storming of a fort, the figures and horses painted with great spirit and character
T. Wyke —— 56 A sea port, on the coast of Algiers, in which is introduced a number of merchants trading, and a variety of other figures at different employments—This picture is painted in the stile and warmth of Claud
R. Molinaer —— 57 A view of the outside of a town in Holland, the scene represents winter, greatly enriched with figures amusing themselves in the pleasures of the season. This picture is allowed to be the most capital performance of the master
Guido —— 58 The Virgin, our Saviour and St. John
Vandyke —— 59 Charles I. on horseback
N Poussin —— 60 Nero's triumph by command of the senate
Dominichino —— 61 Adam and Eve in Paradise, a replicate of the famous picture in the Colonna palace
N. Poussin —— 62 A most capital landscape and figures—This picture for harmony, colouring and great stile of composition is equal to Salvator
De Gelder —— 63 Artemesia, Queen of Halycarnassus, drinking the ashes of her husband, thinking no sepulcher good enough to contain them
Wynants —— 64 A most pleasing distant view in Holland, the fore ground greatly enrich'd with shrubs, and trunks of trees so highly finish'd, that the whole seems to be enamel'd, the figures by A. Vander Velde
D. Velasquez —— 65 The birth of St John, a capital performance judiciously composed, and relieved with great strength of light and shadow, the astonishment in the countenance of every figure is finely expressed

End of the First Day's Sale.

SECOND DAY's SALE,

WEDNESDAY, APRIL 24, 1776.

Mignion	——	1	A Pair of flower pieces
Martin	——	2	A pair of landſcapes
Bodwin	——	3	A ſmall landſcape and figures, a pleaſing picture, the figures, Bout
Martin	——	4	a pair of upright landſcapes
Schalken	——	5	St. Jerome reading by a lamp
Netscher	——	6	A boy at play
Le Duc	——	7	A converſation
Hemskirke	——	8	The inſide of a farm-houſe highly finiſh'd
G. Pouſſin	——	9	A ſmall landſcape
P. Cortona	——	10	A hollow rock
Artois	——	11	A landſcape and figures
S. Ruyſdael	——	12	Two ſmall views of ſhipping, &c.
M Angelo	——	13	The judgement of Paris
G. Pouſſin	——	14	A ſmall landſcape with a caſtle
Clomp	——	15	A landſcape and cattle
Titian	——	16	The diſcovery of Caliſta
M. Angelo	——	17	The birth of Bacchus
G. Pouſſin	——	18	A landſcape and figures
Zuccarelli	——	19	A view in Italy with figures and cattle, and a freſt piece with figures amuſing themſelves on the ice
Vangoyen	——	20	A view of Termuyden in Zealand
Piazetta	——	21	Abraham going to ſacrifice his ſon
Ditto	——	22	The angel appearing to Hagar
Corregio	——	23	A woman's head
Cuyp	——	24	A landſcape and cattle finely painted in the ſtile of Potter, and not inferior to that maſter
Viviana	——	25	Architecture, figures and cattle, and a ditto, its companion
N. Pouſſin	——	26	An oval landſcape and figures, a very perfect picture of the maſter
Titian	——	27	A lady playing on the guitar
Collonia	——	28	A rural ſcene
P. Parrocet	——	29	A general commanding his army
A. Cuyp.	——	30	A view on the water, the ſun ſitting, and a moonlight, its companion
A. Del Sarto	——	31	A charity
B Peters	——	32	A view of Helvoet with ſhipping
Le Nain	——	33	The outſide of a farm houſe, an old man filling a pitcher, which a young woman is holding
Kessins	——	34	Adam giving names to the animal creation
Van Haap	——	35	The viſitation of the virgin, a picture for colouring equal to Rubens

TASSAERT	36	An old man reading, painted with great force of light and shadow
CLAUD	37	A sea port
VAN UDEN	38	A landscape, and figures returning from haymaking
ASSELYN	39	Ruins, with figures passing under a bridge—A well preserved picture
VERBOOM	40	A pleasing evening scene, near Amsterdam, with figures driving home their flocks and cattle—the figures and cattle by Asselyn
TITIAN	41	Titian and his mistress
VERNET	42	A storm, a well coloured picture
P. LAURA	43	Tryton pierced with an arrow by a nymph attended by Cupids
S. DE VLIEGER	44	A calm with fishermen employed in taking in their nets
CORREGIO	45	The marriage of St. Catherine
N. POUSSIN	46	A sacrifice
ARTOIS	47	A landscape, the figures by Teniers
J. COLLOT	48	An Italian carnaval, with a multitude of figures
DITTO	49	A ditto, its companion
N. POUSSIN	50	A most capital landscape with a representation of the castle of Gondolfo
VERNET	51	A storm, fine'y painted
SWANNEVELDT	52	A large landscape and figures
J. M. MOLENAER	53	A country fair, a number of figures merrymaking, highly finished and very capital
VAN DALEN	54	The outside of a magnificent palace, with figures standing near a fountain
TASSAERT	55	Abraham turning away Hagar and Ishmael—This picture is well colour'd and painted with great spirit, distress is strongly mark'd in the countenance of Hagar and her child
DITTO	56	The return of the prodigal son, its companion—joy and sorrow is strongly expressed in the countenance of the old man
A. DURER	57	The Wisemen's offering—A well preserved and high finished picture, in the garment of one of the figures, the artist has embroidered his mark
MORELLIO	58	A whole-length of St. John
DITTO	59	A ditto of St. Matthew
DITTO	60	A ditto of St. Bartholomew
DITTO	61	A ditto of St. Paul
SPADARO	62	A representation of the outside of a palace, where is introduced the story of the woman taken in adultery—the figures by S. Rosa
DITTO	63	A ditto, its companion
TILBOURG	64	A musical assembly—from the decoration of the apartment, which is hung with pictures, it gives great reason to believe it belonged to the artist
FYT	65	Dead game, with the attributes of a sportsman, attended by different sporting animals
DA COSTA	66	A perspective view of St. Peters at Rome, the beautiful Colonade, and the Vatican, greatly enrich the composition of this picture, and notwithstanding the infinity of objects the painter has introduced, the artist has preserved a perfect harmony throughout the whole
VANGOYEN	67	A warm and most pleasing view on the water near a village in Holland—This lively and true representation brings you to the place itself—Few pictures of this master are to be found so finely coloured
CLAUD	68	A most capital and warm landscape, in which is introduced the flight into Egypt

P. Da Cortona —— 69 The patroness of muſic exalting her voice to the heavens—A moſt graceful figure and finely coloured

P. Neef —— 70 The inſide of that ancient Gothic building, the great church at Antwerp, enriched with figures; on the fore-ground is a prieſt ſhewing a noble Spaniard the ſepulchre of his anceſtors; highly finiſh'd and well preſerv'd—the figures by Gonzales

Gonzales —— 71 A moſt ſuperb and magnificent compoſition, repreſenting the ſeven acts of charity. At one end of the picture is ſeen *Moſes* (at that time overſeer of the poor) ſtanding near a table covered with a Turkey carpet, directing his eldeſt ſon to deliver the clothes to cover the naked. The younger one employed in bringing forward a baſket full of bread, out of which his ſiſters ſupply their mother, who diſtributes it, and feeds the hungry—(here the artiſt has introduced the mother of Rubens, holding forth her hand in a ſupplicating poſture to receive the bread)—before her on the ſtep, lies a naked figure, whoſe back the artiſt copied from the *Torſo Deva* of M. Angelo. In the diſtance of this compoſition is ſeen the prieſts attending a funeral to the cathedral of Antwerp; near to them is a ſmall group of pilgrims accompanied by a religious perſon, who is conducting them to where they may reſt their weary limbs. In the ſecond ground is ſeen another group exerciſing two acts of charity—the one giving drink to the thirſty, the other adminiſtering comfort to the ſick; the perſon comforting the ſick is the portrait of the ſiſter to Mrs. Moretus. At the other extremity of the picture is ſeen a priſon, from whence the kind hand of a good citizen is leading an unhappy wretch to liberty. Throughout the whole of the figures employed in theſe commendable acts, this inimitable painter has preſerved an amazing family likeneſs, whoſe ſweetneſs of character might inſpire any artiſt to employ his utmoſt ability to adorn his performance, and by the pains and care that is viſible to have been taken in forming this compoſition. It is beyond a doubt that Gonzales was intimately connected and particularly attached to that family; the finiſhing is equal to Netſcher, Toubourg, or Metzu, and is undoubtedly the grandeſt compoſition known of this maſter, whoſe pictures compoſed of even but four or five figures are extremely ſcarce. In reſpect to the colouring of his portraits, it is admitted that he is not inferior to Vandyke. On which account he is called by the French authors, Le Petit Vandyke.

Vandyke —— 72 Dedalus and Icarus—The painter has here introduced his own portrait in the character of Icarus, with an old attendant as Dedalus, tying on his wings*. By this allegory the artiſt intimates his intention of becoming an hiſtorical as well as portrait painter; in the latter he has indiſputably carried the palm againſt every competitor; and though his genius was not ſo fertile as his maſter Rubens, in hiſtorical compoſitions, yet the drawing is more correct, the figures more graceful, and the colouring more natural: ſo

* This was a favourite ſubject with Vandyke in the early part of his life. Lord Spencer has one with the painter's own portrait, but the ſtory differently repreſented, as Dedalus in that has finiſhed the putting on the wings, and is holding up his finger to the youth, warning him of the danger of ſoaring too high, and the fatal cataſtrophy of neglecting his admonitions.

that we muſt grant that he ſucceeded in his views, that he has taken a noble flight, always avoiding the fate of Icarus, having never miſcarried in any undertaking by vanity or incapacity. It is well known that he painted the famous picture of the Ermanus Joſephus in one of the jeſuits chapels at Antwerp, before he was twenty years old, and it is admired as a miracle of colouring, and ſtands a model to ſucceeding generations. The preſent picture is another monument of his ſucceſs in this early period of life, as the portrait ſeems rather under the age of twenty: there is a pleaſing expreſſion of confidence in the features, as if he was under no apprehenſion of miſcarrying in the proſpects he was revolving in his mind. The manner of pencilling is maſterly, and yet delicate; the colouring has preſerved its brilliancy by his pure and undiſturbed method of working them. The general effect of the piece is pleaſing; and the light and ſhadow ſtriking. On the whole, it may be pronounced a moſt capital performance of this celebrated maſter—combining in it the double merit of hiſtory and portrait.

N. B. This picture was purchaſed out of the family of the biſhop of Trieſte at Ghent; and to remove all doubt of its originality, Mr. Bertles, the proprietor, warrants it to be a real performance of Vandyke; and engages, that if the purchaſer ſhould entertain any doubts, (which the proprietor can ſcarce think poſſible) and ſhall chooſe to ſend it to be judged by the academy of Duſſeldorp or Antwerp, to abide by their determination; the great variety of capital performances of this maſter being daily viewed by them muſt render them the moſt competent and certain judges of his works.

FINIS.